Library of Congress

INFORMATION BULLETIN

Vol. 56, No. 17 December 1997

Art and Architecture of the Jefferson Building

Library of Congress

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JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: *Commerce,* one of the 10½-foot-tall statues atop the piers of the Main Reading Room in the Jefferson Building, holds two of America's most important means of communication and trade — a railroad steam engine and a sailing ship. *Photo by Anne Day*

Cover Story: The Office of the Architect of the Capitol was responsible for overseeing the renovation and restoration of the Thomas Jefferson Building. An essay by the office's curator, from a new book on the building, is reprinted here. Also, a symposium pays tribute to all those who worked on the building, past and present. 362

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The *Library of Congress Information Bulletin* is issued monthly by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies, and allied organizations in the United States. It is also available on the World Wide Web at the following addresses: http://www.loc.gov/loc/lcib.

Research institutions and educational organizations in other countries may arrange to receive the *Bulletin* on an exchange basis by applying in writing to the Library's Exchange and Gift Division. All other correspondence should be addressed to the LC *Information Bulletin,* Public Affairs Office, Library of Congress, 101 Independence Avenue S.E., Washington DC 20540-1610, email lcib@loc.gov.

GUY LAMOLINARA, Editor
JOHN H. SAYERS, Production

Igniting the Torch of Learning

Events Cap Yearlong Jefferson Building Celebration

Rep. William M. Thomas (R-Calif.) and Architect of the Capitol Alan Hantman joined Dr. Billington at 6:45 p.m. Nov. 4 to throw the switch that illuminated the Torch of Learning high atop the Jefferson Building, while Donald Scott, the Deputy Librarian, led a countdown of a crowd gathered to commemorate the event on Dr. Billington's sixth-floor Madison Building balcony.

Rep. Thomas, chairman of the Joint Committee on the Library, said, "It's symbolic and exciting tonight to relight the Torch of Learning now that the structural aspects of the Jefferson Building's renovation are completed."

At 5 o'clock in the Great Hall, all three members of the Vermont delegation joined Dr. Billington in unveiling a new plaque to honor former Sen. Justin S. Morrill who, for 17 years, led the congressional committee responsible for the construction of the Jefferson Building. Sen. Patrick J. Leahy (D-Vt.), Sen. James M. Jeffords (R-Vt.) and Rep. Bernard Sanders (I-Vt.) joined Dr. Billington, Center for the Book Director John Y. Cole, and Sally Anderson from the Vermont Center for the Book and the Vermont State Society to honor Morrill, who is widely known as the author of the Morrill Land Grant Act of 1862.

Welcoming guests to a reception in the Montpelier Room, Dr. Billington said: "As our yearlong centennial observance comes to an end, it is a good time to count our blessings and express our deep gratitude to our public and private benefactors. The Congress of the United States is the greatest patron of a legislative library in history. Without the foresight and courage of legislators like Justin Morrill, whom we have just honored, and Sen. Ted Stevens [R-Alaska] and Rep. Bill Thomas, and many others, we simply would not be the finest, largest library in the world."

Dr. Billington also thanked Xerox and introduced Joseph Cahalan, vice president of the Xerox Foundation, which underwrote the reception, as well as the "American Treasures" exhibition and the one-hour special on the exhibition that aired Nov. 16 on PBS stations nationwide.

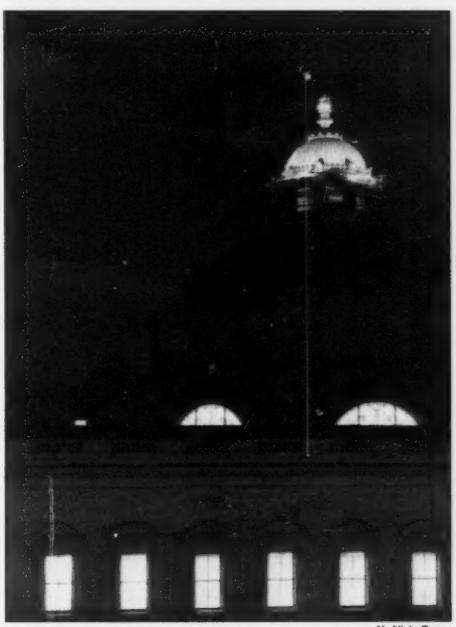
N. Alicia Byers

Deputy Librarian Donald Scott leads the countdown to the lighting of the Torch of Learning as Dr. Billington, Rep. William Thomas and Architect of the Capitol Alan Hantman prepare to push the button; the Torch of Learning shines atop the dome of the Jefferson Building.

Commemorative Cancellation

Earlier in the day, Dr. Billington canceled the first stamped commemorative envelope and opened a special Jefferson Building centennial exhibition.

From a podium on a Great Hall staircase landing, Dr. Billington welcomed staff to the 100th anniversary celebration of the Jefferson Building's opening. "It's great to see you all here on this beautiful morning," he said. "One hundred years ago, the Thomas Jefferson Building opened on a rainy day, Nov. 1, 1897. Today, the sun is shining."



N. Alicia Byers

The Librarian thanked staff for their hard work on and contributions to a new exhibition, "The Thomas Jefferson Building: Book Palace of the American People," celebrating the reopening of the Jefferson Building. In particular, he noted the efforts of Center for the Book Director John Cole, who did much of the research for the exhibition and wrote a brief essay for a color

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N. Alicia Byers

Dr. Billington cancels the first stamped commemorative envelope to open the Library's Nov. 4 centennial celebration of the Jefferson building, with the help of Washington, D.C., Postmaster David Clark (right) and Mike Gorham, hand-canceller with the U.S. Postal Service; posing with the new plaque honoring Senator Justin Morrill are John Cole, Sen. Leahy, Donald Scott, Sen. Jeffords, Rep. Sanders, Sally Anderson of the Vermont Center for the Book and Dr. Billington.

Centennial

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brochure that accompanies the display; Martha Hopkins, who directed the exhibition, and all of the Interpretive Programs Office staff; Ralph Eubanks, who directed Publishing Office efforts to publish the new visual history of the United States, *Eyes of the Nation;* and Frank Evina of the Copyright Office, who along with Mr. Cole served as an adviser to the Interpretive Programs Office in organizing the display.

— *Edward Ohnemus and Gail Fineberg*

Mr. Ohnemus and Ms. Fineberg are assistant editor and editor of The Gazette, *the Library's staff newspaper.*

N. Alicia Byers

Rubio Quartet Performs

Concert Celebrates European Reading Room Opening

On Nov. 5, as one of several events celebrating the opening of the Library's European Reading Room, about 170 people gathered in the Southeast Pavilion of the Jefferson Building to hear a young quartet from the Flanders region of Belgium playing pieces by Shostakovich and Brahms.

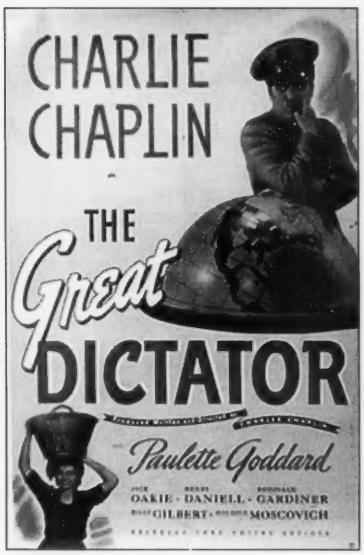
The Rubio String Quartet performed a spirited program the evening before it was scheduled to play in New York's Carnegie Hall. Two short opening pieces on the program were by George Gershwin and the contemporary Flemish composer Willem Kersters.

The quartet takes its name from David Rubio, an English maker of fine violins, other stringed instruments and harpsichords. After the alto player in the quartet had acquired a Rubio, he persuaded the others to do so, and they then assumed the Rubio name. The Rubio Quartet came to Washington through the efforts of Margrit B. Krewson, the Library's German/Dutch area specialist, and Bart Hendrickx, the attaché of the Flemish Community.

The Rubio String Quartet

New to the National Film Registry

Librarian Names 25 More Films

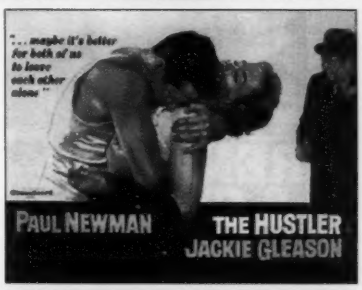


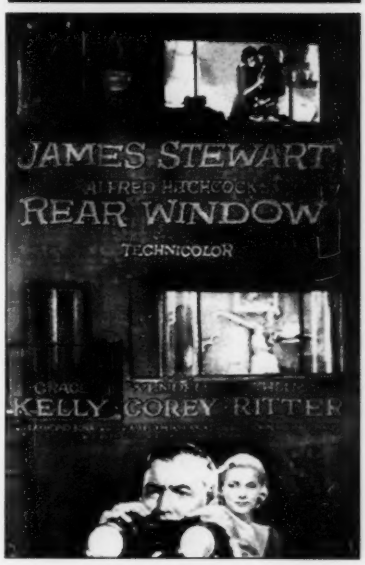
Dr. Billington on Nov. 18 announced his annual selection of 25 motion pictures to be added to the National Film Registry. This group of titles brings the total number of films placed on the Registry to 225.

Under the terms of the National Film Preservation Act, each year the Librarian of Congress names 25 "culturally, historically or aesthetically" significant motion pictures to the Registry. The list is designed to reflect the full breadth and diversity of America's film heritage, thus increasing public awareness of the richness of American cinema and the need for its preservation.

The Librarian chose this year's films after evaluating more than a thousand titles nominated by the public, and discussions with members and alternates of his advisory body, the National Film Preservation Board, whom he consults both on Registry film selection and national film preservation policy.

For each title named to the Registry, the Library works to ensure that the film is preserved for all time, either through the Library's own massive motion picture preservation program at Dayton, Ohio, or via collaborative ventures with other archives, motion picture studios and independent filmmakers. The Library contains one of the largest collections of film and television in the world, from the earliest surviving copyrighted motion picture to the latest feature releases.





Films Selected to the National Film Registry 1997

"Ben-Hur" (1926)
"The Big Sleep" (1946)
"The Bridge on the River Kwai" (1957)
"Cops" (1922)
"Czechoslovakia 1968" (1968)
"Grass" (1925)
"The Great Dictator" (1940)
"Harold and Maude" (1972)
"Hindenburg Disaster Newsreel Footage" (1937)
"How the West Was Won" (1962)
"The Hustler" (1961)
"Knute Rockne, All American" (1940)
"The Life and Death of 9413 – A Hollywood Extra" (1928)
"The Little Fugitive" (1953)
"Mean Streets" (1973)
"Motion Painting No. 1" (1947)
"The Music Box" (1932)
"The Naked Spur" (1953)
"Rear Window" (1954)
"Republic Steel Strike Riots Newsreel Footage" (1937)
"Return of the Secaucus 7" (1980)
"The Thin Man" (1934)
"Tulips Shall Grow" (1942)
"West Side Story" (1961)
"Wings" (1927)

Library Announces Digital Map Project

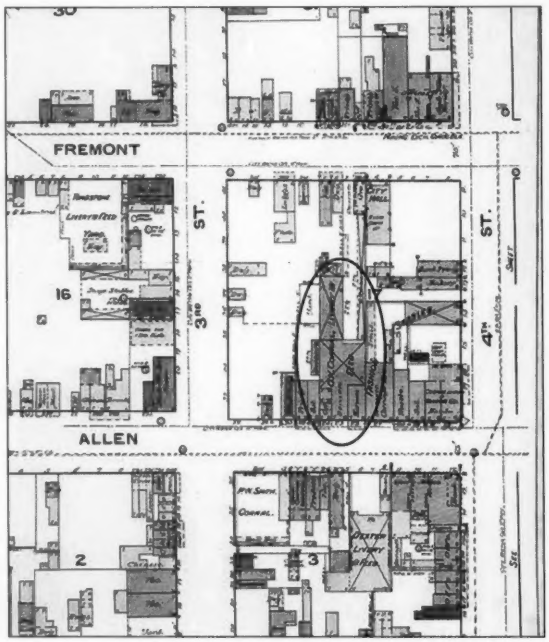
Pact with EDR Sanborn to Bring 1 Million Maps On-Line

Dr. Billington announced on Nov. 13 a cooperative arrangement with EDR Sanborn of Southport, Conn., to scan approximately 1 million fire insurance maps held by the two organizations. The resulting electronic images will be made available, over the next several years, via the Library of Congress Web site in cooperation with EDR Sanborn.

"As one of the major content providers on the Internet, the Library of Congress is making millions of interesting and important American historical items available electronically. We already have more than one-half million historical materials online now and this project represents a substantial addition to the educational and research value of our Web site," said Dr. Billington.

EDR Sanborn holds the copyright to the preponderance of the 700,000 fire insurance maps in the Library's custody, in addition to several hundred thousand copyrighted maps in its own custody. This arrangement will give the public viewing access to the digital version of all these maps. Because the majority of these maps are copyrighted by EDR Sanborn, electronic access to two-thirds of the collection would be impossible without EDR's participation in this partnership.

Sanborn Maps™ represent the most detailed graphic record of the growth of urban America, providing coverage for some 12,000 American cities and towns from the 1850s to the present. They are useful for a variety of research purposes. Because cities were mapped several times, the maps enable researchers to trace the architectural history of individual buildings or entire communities. Social historians have used them for analyzing everything from the commuting patterns of 19th century domestic workers to the evolution of major and minor league baseball parks. They are also extremely valuable for studying the impact on the environment of past uses of buildings on or adjacent to a specific location.



A part of the Library's Sanborn Map collection, this 1886 fire insurance map of Tombstone, Ariz., shows the O.K. Corral (circled) and surrounding streets — the location of the notorious 1881 gunfight between the Earp brothers and the Clanton gang.

Over the years, the Geography and Map Division of the Library of Congress has accumulated approximately 650,000 maps published by the Sanborn Map Company and another 50,000 by other pioneer firms in this field, making this collection the largest in the world that is accessible to the public.

The Sanborn Map Co. (now a subsidiary of e data resources, inc.™) has been depositing its maps for copyright at the Library of Congress since 1883. The Library has been the home of the Copyright Office since 1870.

There will be a development phase before the first maps become available through the World Wide Web and at the Library of Congress. During this phase, the Library and EDR Sanborn will coordinate scanning procedures, investigate the display of maps on standard World Wide Web browsers and construct the links between the Library of Congress electronic finding aid and the EDR Sanborn Web site.

It is expected that the first maps will be on-line in the summer of 1998. The Library of Congress and EDR Sanborn will also develop a site where users can, in addition to viewing examples of fire insurance maps, find explanations of their use and the history of this uniquely American form of cartography.

During the period of digitization, on-site use of the Library's maps will continue under current policies and practices without interruption in the Geography and Map reading room, except when limited numbers of paper maps are being scanned. Because the fragile condition of many of these paper maps precludes their handling by researchers, the new digital copies will provide researchers improved access to the collection.

These maps were developed as a way to present accurate and reliable information that could be used by insurance agents to determine the cost and risk factors involved in property insurance. Extremely detailed plans of towns, they are usually drawn at the scale of 50 feet to one inch. Elements of building construction are indicated by color: yellow indicates wood frame construction, pink indicates brick, and blue indicates stone or concrete, etc. Other symbols identify the type of roofing style, placement of windows,

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Help for the Print-Handicapped

Library to Explore Educational Reading Services

Provision of educational reading services to people with print disabilities, including elementary, secondary and college-level students, will be the focus of a major study announced by the National Library Service for the Blind and Physically Handicapped (NLS) of the Library of Congress.

The study, estimated to take one year to complete, will examine the current range of agencies and individuals who provide these students with materials in alternative formats. It will determine ways that NLS and its network of cooperating libraries might serve eligible students.

According to the Oct. 27, 1997, issue of *Newsweek* magazine, "In an astonishing estimate, some researchers now say that as many as 20 percent of schoolchildren may have a neurological deficit, ranging from mild to severe, that makes it hard for them to read and write." Thus, more than 13 million of the estimated 67 million students in the United States could be eligible for Library of Congress services.

In announcing this study of both the informational and educational reading needs of this segment of the population, Frank Kurt Cylke, director of NLS, said, "The largest single organization now serving this group provides materials to only about 39,000 individuals. While other groups and many individuals also provide materials to thousands more, there may be a need for central coordination of their efforts."

"NLS, with its cooperative network of 140 lending libraries throughout the United States, has matured in its 66 years of existence to a level of sophistication where together we believe we can extend our national program to cover educational needs of the eligible population," Mr. Cylke said. "In addition, the Library is currently embarked on the development of a national digital talking-book technical standard through the National Information Standards Organization. We will ensure that this standard will meet future scholastic and academic needs as well."

The NLS network functions as the largest — and frequently sole source — of public library materials and services for the population who cannot readily use the print materials of local libraries. The network annually circulates more than 23 million books and magazines in braille and recorded formats to a readership in excess of 776,000 eligible U.S. adults and children. The great majority of the network of cooperating libraries operate within state library systems that are committed to serving the informational, educational and recreational needs of individual readers.

"NLS embraces the vision 'that all may read' and participate in the Library's commitment to support lifelong reading. As NLS steps into the next millennium, it is our obligation to review and improve services to all the populations we serve," Mr. Cylke said.

Suggestions and comments are welcome. They may be addressed to the survey project coordinator, Michael M. Moodie, Research and Development Officer, NLS, Library of Congress, Washington, DC 20542. Mr. Moodie may also be reached by telephone at (202) 707-5108 or by fax at (202) 707-0712. His e-mail address is: mmoo@loc.gov.

Maps

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thickness of walls, height of buildings and their distance from sidewalks. The maps included text or abbreviations to describe the nature of the building — dwelling, factory or business.

This project is an outgrowth of the Geography and Map Division's Center for Geographic Information at the Library of Congress, whose members support the goal of making the world's largest map collection available electronically. In commenting on this cooperative partnership, EDR Sanborn Chairman Peter L. Cashman remarked, "EDR Sanborn is extremely pleased to be able to play a significant role in making such important historical documents available to the public. We look forward to a long and productive relationship with the Library of Congress — one that will bring great benefits to researchers, architects, engineers, schoolchildren and the public at large."

Call for Volunteers

The Visitor Services Office seeks volunteers to staff the information desks in the Jefferson and Madison buildings and to conduct tours of the Library and its unique exhibitions. All training is provided by Library staff and curators. For complete details, call Jim Hughes at (202) 707-9867.

Testbed for a Digital Archives

Federal Theatre Project Featured in American Memory

A landmark theater collection from the 1930s Works Progress Administration (WPA) has completed the long journey from paper-based archives to a place in cyberspace.

Highlights of the Federal Theatre Project Collection, as featured in the "New Deal Stage" site, is a recent addition to the Library's American Memory collections (http://lcweb2.loc.gov/ammem/).

Although this Music Division collection is of great cultural import in its own right, it has also served as the basis for research and development in multifaceted digital archiving at the Library. This work was a joint project between IBM and the Library's Information Technology Services.

The production of this site involved several unique digitizing methods, all coordinated through the Library's National Digital Library (NDL) Program and the Music, Information Technology Services and Conservation divisions.

The Federal Theatre Project was part of the vast U.S. government emergency relief program in the mid-'30s, called the Works Progress Administration. The Federal Theatre Project (FTP), along with the Federal Music Project, the Federal Art Project and Federal Writers' Project, provided employment to many otherwise out-of-work artistic professionals from 1935 until 1939. (A report on the Federal Theatre Project collection ran in the Feb. 6, 1995, issue of the LC *Information Bulletin.)*

"Wardell Saunders as Malcolm," from Orson Welles's "voodoo" *Macbeth*, staged by the Federal Theatre Project of the WPA

The "New Deal Stage" site features three productions chosen to emphasize the breadth and quality of material in the FTP collection; two of these involve Orson Welles, *Macbeth* (by Shakespeare; this production being one of several FTP versions of this play) and *The Tragical History of Dr. Faustus* (by Christopher Marlowe): another, *Power* (by Arthur Arent), represents the Living Newspaper genre.

The 21-year-old Welles collaborated in 1936 with producer John Houseman to direct a "voodoo" style version of Shakespeare's *Macbeth*, which was set in Haiti and featured an all- black cast. The response to this alternative version of Shakespeare's play was apparently overwhelmingly favorable. As stated in *Free, Adult and Uncensored*, "The spectacle brought the Broadway patrons and critics to Harlem in droves. After a seven-month New York run, the play went on a nationwide tour."

In the *Civilization* magazine article "The Play That Electrified Harlem," Wendy Smith wrote, "For all its individual brilliance, the voodoo *Macbeth* was fairly representative of American theater in the 1930s, a decade whose passionate political debates and general sense of a world gone dangerously awry — whether you identified the danger as coming from fascist Germany, communist Russia or the capitalist West — seemed to find their most fulfilling artistic expression in drama." (This article is also featured on the "New Deal Stage" Web site.)

Another prominent FTP play featured on this Web site is *Dr. Faustus*, with information listed for eight different productions. The best known of these is the 1937 New York production with the same powerhouse combination of director Orson Welles (also featured in the title role) and John Houseman as producer. Welles's Faustus was made all the more spectacular by the artistry of lighting director Abe Feder. This can be seen in the featured photo images for the on-line collection, which vividly portray the drama of this highly successful production.

Speaking of this production, Hallie Flanagan, director of the FTP, says in her book *Arena*, "Going into the Maxine Elliot [Theater] during rehearsals was like going into the pit of hell: total darkness punctuated by stabs of light, trapdoors opening and closing … explosions, properties disappearing in a clap of thunder; and onstage Orson, muttering the mighty lines and interspersing them with fierce adjurations to the invisible but omnipresent Feder."

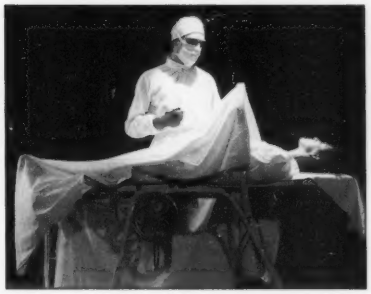
Arent's *Power*, true to the Living Newspaper style, aimed to inform as well as entertain the audience, in this case on the subject of the public ownership of utility companies. According to the Music Division's Walter Zvonchenko, "these were not plays in the conventional sense, they were more like episodes. As there was usually no closure to these stories, they could conceivably go on forever."

The "New Deal Stage" Web site features extensive production information on the three featured plays and includes listings of individual productions by city. From this overall listing, information on a specific production can be accessed, which includes location of the theater, lists of cast and production crew and of the on-line images for that production. These images may include playbills, musical scores, photos of the performances and posters.

Testbed for Three Technical Efforts

The on-line collection is the result of three interwoven technical efforts: a special demonstration of high-resolution pictorial imaging, a demonstration of imaging approaches for manuscript documents and the creation of an electronic finding aid.

The first of these three efforts took the form of a partnership with IBM, which furnished hardware and software to digitize the most challenging types of pictorial materials: color costume sketches complete with fabric swatches, damaged photographic negatives, large posters and bound



"An operating scene, just before the lights failed, showing the importance of 'Power,'" from the WPA Federal Theatre Project's production of *Power*

volumes. IBM specialists worked with the Library to develop approaches for resolving the technical and intellectual issues that invariably arise in a complex digitizing project.

Library staff members produced more than 2,000 digital images from the three featured productions using IBM's prototype high-resolution scanning system. This scanner is an overhead digital camera as opposed to a more typical tabletop version, and has been used to create digital images of rare materials at other major cultural institutions around the world, such as the treasured manuscripts at the Vatican Library and for large photographs of the European art in the collections at Washington's National Gallery of Art.

The partnership with IBM served a dual institutional purpose. IBM's Image Application Group was able to fully study image processing in an archival environment and to continue to evaluate its equipment. At the same time, the Library was able to test advanced scanning technology to create digital images of the highest quality while fostering in-house expertise in this area.

One feature of the effort entailed imaging many of the deteriorating photo negatives in the FTP collection. The digital camera succeeded in making excellent images of these negatives that were often warped or buckled, serving the goals of both preservation and access.

The second technical effort for the "New Deal Stage" site produced images of a wide variety of manuscript documents in the Federal Theatre Project archives. The examples in the current on-line presentation include playscripts from two additional productions featured in the collection, Sheridan's *The Rivals* and Shakespeare's *The Comedy of Errors*. This was accomplished through another testbed project, the Manuscript Digitization Demonstration Project, which was cosponsored at the Library by the Preservation Office and the NDL Program. A consultant, Picture Elements Inc., was hired to scan the original documents using a tabletop scanner and sophisticated software. The goals of this project were to determine what would serve as "preservation quality" as well as "access quality" images for typical manuscript documents, as well as to study speed of digital conversion.

In the future, more playscripts from this part of the project will be added to the on-line collection. This study to define image specifications will serve as a prototype for future manuscript collections at the Library.

To view these documents on-line, there are two types of "image navigation" in place: for playscripts and playbills, a digital "page-turning" unit is provided so the user can page through a document as if it were a book. For pictorial images, the user can utilize lists of titles and small "thumbnail" images that can then be "clicked" onto for larger full-screen images.

The third technical effort was actually the first to reach the public: the collection register, or finding aid, which, at more than 300 printed pages, is the largest finding aid on the Library's Web site and includes the entire FTP collection, not just the on-line materials. This was accomplished through the collaborative efforts of the NDL Program and the Music Division, and involved a months-long markup process using Standard Generalized Markup Language (SGML), the method for encoding content-rich documents for the Web. Due to its size, there were some preparation issues unique to this document; for instance, marking up the very large segments of text involved a combination of WordPerfect, an ASCII editor and special SGML editing software, *Author/Editor*.

This SGML version of the finding aid permits researchers to perform detailed searches within each document and therefore to quickly pinpoint subjects of interest. Information in finding aids is categorized — not unlike the Yellow Pages of a telephone directory — and the SGML coding enables a researcher to browse through the document and see how the components of the collection fit together. Specifically, the Encoded Archival Description (EAD) was used as the SGML implementation for the Federal Theatre Project finding aid, as it has been for all of the Library's on-line finding aids.

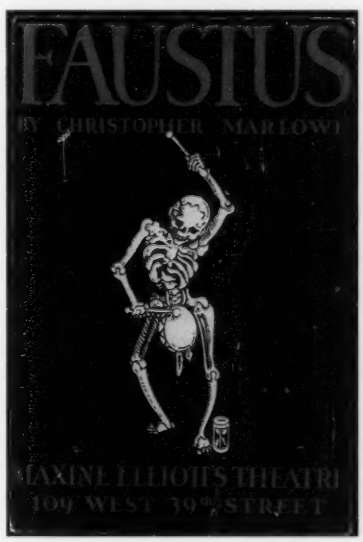
Additional background information on this project and the technical issues involved can be found on the "New Deal Stage" Web site under the heading "Digitizing the Collection."

The combined efforts of many staff members made it possible to produce this on-line study of a unique period in U.S. history. The Library staff participants included David Arbury, Debra Fulmore, Susan Manus, Jon Newsom and Walter Zvonchenko (Music Division); Denis Armbruster, Jane Mandelbaum and Dave Woodward (Information Technology Services); Morgan Cundiff (Music Team Leader / NDL Program); Carl Fleischhauer, Andrea Greenwood and Glenn Ricci (NDL Program); and Anne Seibert (Conservation).

Noting the site's potential educational impact, Music Division Chief Jon Newsom said, "It will introduce many people to a rich period in American history that is virtually undocumented anywhere else."

— *Susan Manus*

Ms. Manus is a music specialist in the National Digital Library Program.



A poster advertising Welles's production of *Faustus*

Restoration and Renovation

The Art and Architecture of the Jefferson Building

by Barbara Wolanin

Following is an essay reprinted from The Library of Congress: The Art and Architecture of the Thomas Jefferson Building, *W.W. Norton and Company, 1997.*

Architect of the Capitol

The original splendor and harmony of the 1897 Thomas Jefferson Building, which had been obscured for decades, has been restored through the efforts of hundreds of skilled people in a project managed by the Architect of the Capitol over a period of a dozen years.

Architects and engineers produced detailed plans and drawings. Workers installed new data and telecommunications cables, as well as new air-handling ducts, security systems and sprinklers; and they upgraded plumbing, electrical systems and elevators. New mahogany colonnades were constructed to create reading rooms and staff offices without impinging on the historic architecture. Craftsmen restored light fixtures and windows, installed brocade wall coverings and reinstalled carved and inlaid wood, mosaic, stained glass and marble. Decorative painters and mural conservators worked high on scaffolds, and the beauty of the late-19th century architectural decoration and art they so painstakingly restored is immediately apparent. Many other important aspects of the renovation, which prepared the building for the 21st century in terms of comfort, safety and technology, are almost invisible.

Today, it is difficult, when touring the Thomas Jefferson Building, once the largest and most costly library building in the world, to picture the problems that came to characterize it in the decades after its opening, as it became increasingly overcrowded by

Anne Day

The north doors of the entrance porch by Olin Levi Warner feature *Imagination* (left), with lyre; and *Memory*, depicting a widow holding her husband's helmet and sword; a bronze mask surrounded by fronds and ribbons graces a drinking fountain in the Great Hall.

Architect of the Capitol

Roger Foley

The goddess Minerva in a 9-by-15½-foot marble mosaic by Elihu Vedder on the landing of the second-floor stairs to the Visitors' Gallery; wiring for power, data and telecommunications systems was hidden behind new hollow aluminium baseboard that replicates the look of the original.

Architect of the Capitol

constantly growing staff and collections. By the 1970s elaborately decorated spaces were subdivided by partitions, and dropped ceilings concealed the murals above them. Offices filled corridors, corner pavilions and the second-floor galleries of the Great Hall, compromising the beauty and integrity of the building. Its restoration was made possible by the 1980 opening of the third library building, the James Madison Memorial Building, to which some staff, collections and services could be moved.

The idea of restoring the interior and bringing the building up to modern life-safety standards was first proposed by Librarian of Congress Daniel J. Boorstin (1975-1987) to Architect of the Capitol George M. White in 1977. Mr. White selected Arthur Cotton Moore & Associates in 1981 to develop designs and prepare construction documents. The firm's award-winning report and drawings, and its cost estimates, were the basis of the $81.5

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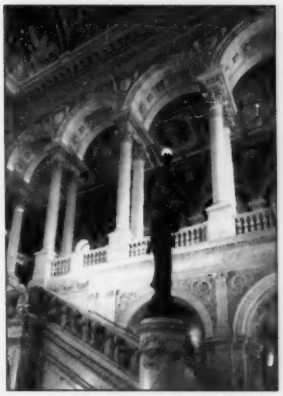
New Book Shares Library's Visual Treasures



Anne Day

The Library of Congress: The Art and Architecture of the Thomas Jefferson Building, a handsome, richly illustrated 320-page book exploring the history and sumptuous architecture and decoration of the Library's first building — itself an American treasure — has just been published by W.W. Norton & Co. in association with the Library (cover pictured above).

Edited by John Y. Cole, director of the Library's Center for the Book, and architectural historian Henry Hope Reed, the volume features 185 full-color photographs of the recently renovated and reopened Jefferson Building, most of them taken by noted photographer Anne Day especially for this book. It also includes 95 black-and-white photographs taken over the course of the building's first 100 years. The book's designer is Robert L. Wiser of Archetype Press in Washington, D.C.

Published to commemorate the centennial of the Jefferson Building's opening, *The Library of Congress: The Art and Architecture of the Thomas Jefferson Building* is available in bookstores nationwide and in the Library of Congress Sales Shop; phone (202) 707-0204. The price is $60.

Following a preface by Dr. Billington and introductory essays by Daniel J. Boorstin, Librarian of Congress Emeritus, and writer Brendan Gill, the book includes seven illustrated essays that describe and, in some cases, present new information about the building's planning, construction, architecture, decoration, murals, sculpture and renovation.

The essays are: "Struggle for a Structure," by John Y. Cole; "The Thomas Jefferson Building as a Work of Art" by Pierce Rice; "Handbook of the New Library of Congress" by Herbert Small; "The Decorators" by Henry Hope Reed; "Painted Words" by Richard Murray; "The Sculptural Program for the Library of Congress" by Thomas P. Somma; and "Restoration and Renovation" by Barbara Wolanin.

Other features include a chapter illustrating souvenirs of the opening of the building; a full-color schematic diagram; illustrations of the building's architectural features; and an illustrated glossary of architectural and decorative terms.

The book was supported in part by the James Madison Council, a private-sector support group dedicated to helping the Library of Congress share its unique resources with the nation and the world.

Jefferson
continued from page 363

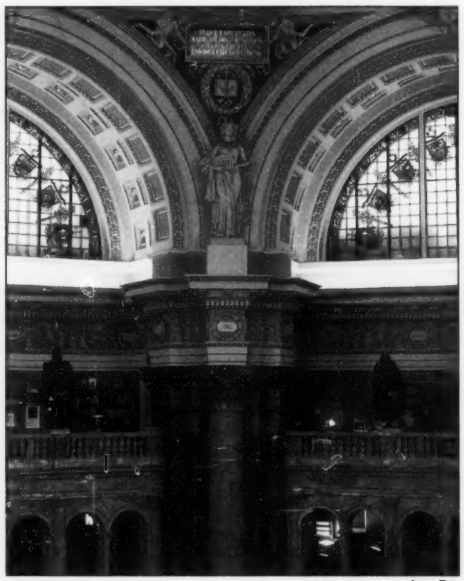
million funding that Congress provided in the Second Supplemental Appropriations Act of 1984 (Public Law 98-396) for restoration and renovation work in the Thomas Jefferson and John Adams buildings. The renovation was unusually complex because of the need to keep half of the building functioning so that library services would not be disrupted; this necessitated extremely close coordination between the office of the Architect of the Capitol, which is responsible for maintenance and construction of the Library buildings, and the Library of Congress, which occupies them. Work under contract was conducted in two phases between 1986 and 1994, punctuated by the reopening of the Main Reading Room in 1991.

Restoration of architectural surfaces, decorative painting and murals was based on historical research and archival photographs as well as on sampling of paint layers. The decorative painters cleaned and repainted intricate plaster reliefs and moldings. They cleaned gold leaf and, in some cases, replicated the aluminum leaf toned to look like gold or copper. They also re-created intricate painted classical patterns and designs. The goal of the mural conservators was to uncover and preserve as much as possible the original work of 19 artists, each of whom used different materials and techniques.

No two cycles of murals presented exactly the same problems. Many were black with grime and soot or covered with yellowed coatings. Some were flaking, others were damaged by abrasion or leaks, and a few had been repainted.

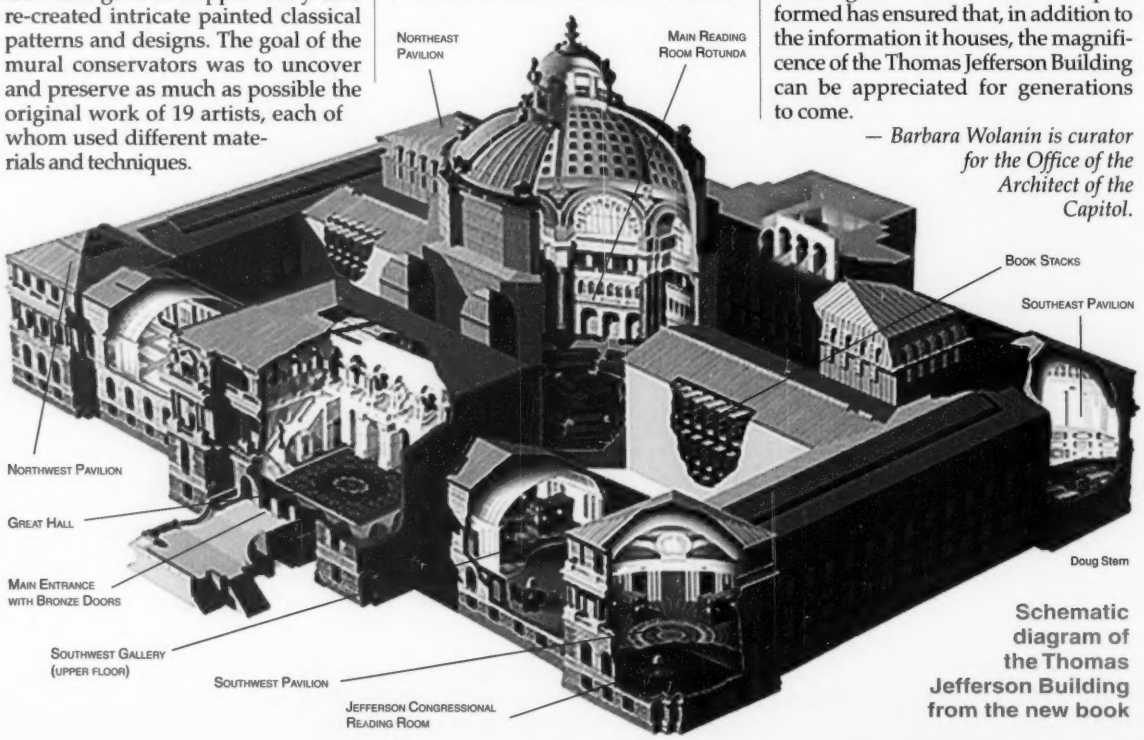
Today, surfaces once dark gray are again gleaming white. The graceful figures and rich colors of the murals can again be enjoyed, and the carefully planned harmony of colors in murals, wall decorations and mosaic floors or ceilings is once again clear. Long-dulled gold leaf now shines. Parquet, marble and mosaic floors, for years covered with carpet, tiles or linoleum, have been uncovered and restored. Blackened light fixtures covered by awkward modern shades are bright, showing their bouquets of light bulbs, and intrusive modern hanging lights have been removed. As a result of the restoration and renovation, the architectural and artistic beauty of the first Library of Congress building now shines. The work performed has ensured that, in addition to the information it houses, the magnificence of the Thomas Jefferson Building can be appreciated for generations to come.

— Barbara Wolanin is curator for the Office of the Architect of the Capitol.



Anne Day

A towering figure symbolizing art, conceived by Augustus Saint-Gaudens and executed by François Tonnetti-Dozzi, stands above one of the columns of the Main Reading Room, with statues of Michelangelo and Beethoven below.



Doug Stern

Schematic diagram of the Thomas Jefferson Building from the new book

Scholars and Artisans Display Talents at Symposium and Building Crafts Demonstration

In an all-day program on Nov. 14, historians, craft workers and the general public paid tribute to the foresight and skills of the people who planned, designed, built and renovated the Jefferson Building.

An overflow crowd in the Mumford Room enjoyed "Book Palace of the American People: The Art and Architecture of the Library of Congress's Jefferson Building," a symposium sponsored by the U.S. Capitol Historical Society and the Center for the Book in the Library of Congress. Seven speakers presented illustrated talks about the building's construction, architecture, murals, sculpture and decoration. Four of the presenters (John Y. Cole, Thomas P. Somma, Richard Murray and Barbara Wolanin) contributed to the new book about the Jefferson Building recently published by W.W. Norton (see story on page 363), as did luncheon speaker Henry Hope Reed. The other speakers (C. Ford Peatross, Frances M. Brousseau and Janet Marstine) also presented new research and insights about the Jefferson Building. The proceedings will be published by the U.S. Capitol Historical Society as a volume in its series on the art and architecture of the Capitol.

After the symposium, participants moved to the Jefferson Building for tours of the building, to view the exhibition "The Thomas Jefferson Building: Book Palace of the American People" (see LC *Information Bulletin*, November 1997), and to see "Crafting the Book Palace: Masters of the Trowel Trades," a demonstration of the building crafts of the Jefferson Building sponsored by the American Folklife Center, the Center for the Book and the International Masonry Institute. The demonstration, open to the public, featured modern and historic tools and materials used by craft workers in the construction and renovation of the building. Presentations were made by Don Fuller (marble mosaic setting), William "Butch" Rovder (stone carving) and Tom McQuaid (terrazzo work).

Jim Higgins

William "Butch" Rovder, stone carver with the International Masonry Institute, chisels an emblem of the Library with the assistance of Theadocia Austen, public events coordinator with the American Folklife Center, during the Nov. 14 symposium on building crafts at the Jefferson Building.

— *John Y. Cole*

John Cole is director of the Center for the Book.

The Thomas Jefferson Building: A Timeline

First proposal	December 1872
Congressional authorization	April 1886
Clearing of site begins	October 1886
New plan approved	March 1889
Foundation completed	September 1889
Cornerstone laid	August 1890
Dome completed	December 1893
Superstructure completed	July 1894
Mural paintings completed	February 1897
Building opens	November 1897
Southeast courtyard book stack opens	January 1910
Coolidge Auditorium in northwest courtyard opens	October 1925
Northeast courtyard book stack opens	March 1927
Extension of east front completed	January 1933
Building named for Thomas Jefferson	June 13, 1980
Official beginning of restoration project	May 17, 1985
Jefferson Building officially reopens to public	May 1, 1997
100th birthday of the Thomas Jefferson Building	Nov. 1, 1997

Statistics

The building's original cost was $6,345,000. When completed in 1897, it included:

409,000 cubic feet of granite
500,000 enameled bricks
22 million red bricks
3,800 tons of steel and iron
73,000 barrels of cement
2, 165 windows
15 varieties of marble

Today the building's floor space area is approximately 600,000 square feet, and the building contains approximately 104 miles of shelving.

Coolidge Auditorium Reopens

Chamber Music Returns to the Library

The Elizabeth Sprague Coolidge Auditorium in the Thomas Jefferson Building is a busy place these days. It is filled with music once again, now that the sounds of hammers have been replaced with the sounds of voice and violin.

For the first time since 1989, the Library's Music Division has prepared a full program of concerts for its home venue, the Coolidge Auditorium, for the fall 1997 and spring 1998 season. Although the hall was reopened briefly for five concerts and two open rehearsals in June 1990 for the Summer Chamber Music series when construction was delayed, it has been mostly closed for eight and a half years.

© James D. Scherlis

The Juilliard String Quartet reopened the Elizabeth Sprague Coolidge Auditorium with a concert on the Library's Stradivari instruments.

From 1990 to 1994, the Library's free chamber music concerts were held at the auditorium of the National Academy of Sciences; and from 1995 to 1997 at the Terrace Theater of the Kennedy Center for the Performing Arts. The 1989-90 and 1994-95 seasons were dark.

Library staff and music lovers alike agreed, however, that it just wasn't the same. "The logistics of producing the concerts off-site were often difficult," said concert producer Anne McLean, "and it was hard to maintain the Library's identity when we were presenting our concerts at other institutions. But we were grateful that we were able to continue our live concert series with only two breaks while the Coolidge Auditorium was closed."

During the long interval, the Library maintained its presence on the airwaves by offering a series of broadcasts drawn from its recorded archives, which span a 40-year period, beginning in 1937. These programs were carried nationwide from 1989 to 1997 by 130 public radio stations as well as by international broadcast networks in France, Italy, the Netherlands. Russia, Australia and New Zealand.

An outgrowth of the successful broadcasts was a new cooperative agreement with Bridge Records, which is co-producing with the Library a series of CDs featuring rare or never commercially recorded performances by such artists as the Budapest String Quartet (resident quartet at the Library from 1940 to 1962); pianist Nathan Milstein; George Szell at the piano with the Budapest String Quartet; conductor Leopold Stokowski; and mezzo-soprano Jan DeGaetani and pianist Leo Smit with Aaron Copland reminiscing about *Appalachian Spring;* this was recorded from the stage of the Coolidge Auditorium on the occasion of his 81st birthday.

The first releases appeared in February 1996, and they have been receiving excellent reviews in the music press, from *Gramophone* to *Chamber Music* to *Classical Pulse! Tune* called the series "a major historical documentation of the best of the best." And most recently, James R. Oestreich reviewed the Bridge CD of the Beethoven quartets in the Nov. 23, 1997, *New York Times,* writing: "In all, these versions sound more flexible and affectionate than their studio siblings, as the players seize every opportunity to animate a phrase with a felicitous coloration or a subtle change of speed."

Elizabeth Sprague Coolidge, who is said to have enjoyed a good party, surely would have smiled upon the festivities that celebrated the reopening of the chamber concert hall she created for the Library and gave to the nation in 1925.

The "new" Juilliard String Quartet played the Library's old Stradivari instruments on Oct. 29 and 30 in the Coolidge Auditorium. The Oct. 30 concert was held on "Founder's Day," the anniversary of Elizabeth Sprague Coolidge's birth in 1867, which was also the date of the Music Division's inaugural concert in the auditorium in 1925. The first bars of the opening E-flat major quartet, Op. 12, by

N. Alicia Byers

© James D. Scherlis

Music Division staffers Anne McLean, Sandra Key, Oxana Horodecka and Michele Glymph coordinated the opening concerts of the newly renovated Coolidge Auditorium.

N. Alicia Byers

N. Alicia Byers

N. Alicia Byers

The Juilliard String Quartet includes (from left) Ronald Copes, the newest member of the quartet; Joel Krosnick; Samuel Rhodes; and Joel Smirnoff.

N. Alicia Byers

Felix Mendelssohn dispelled any doubts that the hall's acoustics might not have survived the renovation.

"Absolutely grand," said acoustical engineer George Izenour, after listening intently to the strings, whose sounds were much more pleasing than the shots fired from blanks in a pistol on stage on Sept. 29, when he measured the sound reverberation time and pronounced the acoustics unchanged from test results nine years ago. "The sound sends chills down your spine," he said after the performance.

From their first audible, upbeat inhalation drawn in unison before striking their opening note crisply, to their breakneck-speed conclusion of Schubert's Quartet in D minor, D. 810, followed by a "Whew," the newly reconstituted Juilliard, LC's resident quartet, made clear on Oct. 29 that it remains among the Library's treasures.

Succeeding Robert Mann as first violinist, Joel Smirnoff, formerly the quartet's second violinist, led new violinist Ronald Copes, in second chair, and veteran members violist Samuel Rhodes and cellist Joel Krosnick through a performance that displayed their virtuosity, musicianship and teamwork. This was the first Washington performance of the four, who played their initial public concert together in August.

Tim Page, *Washington Post* music critic, gave high marks both to the performance ("the revamped quartet has maintained its unity and integrity") and to the Coolidge Auditorium: "On such a night, the hall itself takes priority. With a design that complements the smooth, elaborate arches and filigree of the library itself (which was also recently restored), this is a handsome space, neither large nor small, blessed with comfortable seats and an intimate atmosphere. In short, it is just right for chamber music."

The October and November concerts marked not only the reopening of the Coolidge Auditorium and the beginning of the Juilliard's 35th season with the Library, but also the 100th anniversary of the Music Division and the Thomas Jefferson Building, which opened on Nov. 1, 1897.

Preceding the first two concerts with the Juilliard String Quartet, Cyrilla Barr, chair of the musicology department of the Benjamin T. Rome School of Music of the Catholic University of America, brought Elizabeth Sprague Coolidge to life during an hour-long lecture. Schirmer Books will publish her full-length biography of Coolidge next spring. The Library has just published a short form of Ms. Barr's work in *The Coolidge Legacy*, rich with photographs and Ms. Barr's engaging history. Ushers handed out copies of this new monograph to concertgoers.

Ms. Barr portrayed Coolidge as an intelligent, strong-willed woman both limited and advantaged by the Victorian upper class into which she was born. Though she was a talented young pianist, she was expected to marry well rather than to perform. Following the death of both parents and her husband between January 1915 and March 1916, she channeled her considerable energy and inheritance into projects to aid musicians and foster new music. In 1922 she turned her attention to the Library of Congress and Carl Engel, chief of the Music Division, with whom she had deposited manuscripts from the Berkshire music festivals she had sponsored.

During the next three years, Coolidge collaborated with Engel to build an auditorium and establish an endowment at the Library. On Nov. 12, 1924, she presented Engel with a check for $60,000 to build the auditorium, and on Jan. 23, 1925, President Coolidge signed into law the bill enabling Congress to accept her gift. On March 3, 1925, Congress passed another bill that established the Library of Congress Trust Fund and created as its guardian the Library of Congress Trust Fund Board. Elizabeth Coolidge transferred $400,000 to the Library to establish the Coolidge Foundation, which has en-

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© James D. Scherlis

Elizabeth Sprague Coolidge, from the relief outside the auditorium that bears her name; the Budapest String Quartet

A Permanent Home for Music

Coolidge's Gift Benefits Generations of Concertgoers

Elizabeth Sprague Coolidge was already well known as a patroness of music before she approached the Library in 1924, seeking a permanent home for the chamber music festivals and musical commissions that she had sponsored in western Massachusetts for a number of years.

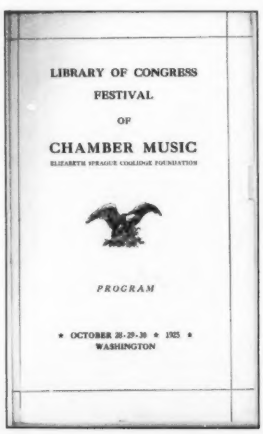
Working with Librarian of Congress Herbert Putnam and the new chief of the Music Division, Carl Engel, she submitted a letter of intent on Nov. 12, 1924, to provide for the donation of an auditorium (and personally presented a check for $60,000 to cover the cost of its construction to Mr. Engel) to the Library. President Coolidge (no relation) signed into law the bill accepting Mrs. Coolidge's offer of the auditorium on Jan. 23, 1925, and construction began immediately. (The actual cost of the auditorium exceeded $60,000, but Mrs. Coolidge made up the difference.)

Mrs. Coolidge also wished to establish a trust fund as an endowment for the future of musical performance at the Library, because, according to her biographer Cyrilla Barr, "It was her unswerving belief that libraries should not be merely the custodians of manuscripts condemned to preservation as mute artifacts of an earlier time," but that "this music must be brought to life in performance." Income from the trust fund would be used for operational expenses and for the increase of the music collections. Since the Library had no authority to assume the fiduciary responsibility for endowments, however, the realization of the second part of Mrs. Coolidge's dream was a bit more complicated. But it was accomplished when the Library of Congress Trust Fund Board was established by another act of Congress approved a little more than a month later, on March 3, 1925.

In its first season, the Coolidge Auditorium was the site of 25 concerts; more than 2,000 have been heard there in the ensuing 65 years. It has been the venue of performances by such renowned artists as Samuel Barber, Leonard Bernstein, Nadia Boulanger, Nathan Milstein, Gregor Piatigorsky, Leontyne Price and Artur Rubinstein, as well as nearly every major chamber music group of the 20th century. During its first two decades, the Coolidge Foundation commissioned most of the leading composers of the time, including Béla Bartók, Paul Hindemith, Maurice Ravel, Arnold Schoenberg and Igor Stravinsky, and the composers' autograph manuscripts for the commissioned works became part of the Library's collections.

The most famous American work to have been created under the auspices of the Coolidge Foundation — with its premiere in the Coolidge Auditorium in 1944 — is *Appalachian Spring* by Aaron Copland, which was choreographed and danced by Martha Graham and first performed with a 13-piece orchestra.

Congress appropriated $2.5 million in 1995 for the renovation of the Coolidge Auditorium and the Whittall Pavilion. The only previous restoration of the space occurred in 1960,


LIBRARY OF CONGRESS
FESTIVAL
OF
CHAMBER MUSIC
ELIZABETH SPRAGUE COOLIDGE FOUNDATION
PROGRAM
WASHINGTON

The cover of the first concert in the Library's Concert Music series, which included two works specially commissioned by the Library.

when it was air conditioned and all the seats were removed and reupholstered.

Additions and improvements to the Coolidge Auditorium in the 1996-97 renovation include: state-of-the-art theater lighting; new audiovisual recording systems (partially endowed by the Ira and Leonore S. Gershwin Fund in the Library of Congress); two new large dressing rooms with showers on the basement level of the Jefferson Building; a new movable stage extension; a new acoustic curtain to be used to simulate a full concert hall for practice and recording sessions; a soundproof recording booth; a handicapped-access elevator; a catwalk above the stage; and movable panels in the stage shell, large enough to permit stage scenery movement and to effect changes in the sound of the hall.

Great care was taken to ensure that the superb acoustics of the hall remained intact, and the consulting acoustical engineer, George C. Izenour, reported on Oct. 2 that "the room acoustics objectives of the restoration have been achieved, and the Coolidge will now resume its envied position among the few great recital halls in the world."

— *Helen Dalrymple*

Ms. Dalrymple is senior public affairs specialist in the Public Affairs Office.

N. Alicia Byers

Biographer Cyrilla Barr of Catholic University brought Elizabeth Sprague Coolidge to life at a recent lecture at the Coolidge Auditorium.

Coolidge

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abled the Music Division to further the study, composition and appreciation of music, commissioning dozens of new works, and conducting periodic festivals. Her legacy continues.

Descendants of Elizabeth Sprague Coolidge attended the opening concert in October and listened to the story of her life. "It was stunning," said her great-grandson Jeffrey, whose family traveled from Bolton, Mass., to attend the event. "I manage the family's archives, and I heard stories about her from my parents. But I have learned more about her life from people who loved her, such as [Music Division Chief] Jon Newsom and Cyrilla Barr."

Since the pair of Juilliard String Quartet concerts that reopened the Coolidge Auditorium in October, the Music Division has presented a variety of programs: a performance by the Italian baroque ensemble, *Il Giardino Armonico*, of Milan (which had the concert producers feeling very nervous when the artists arrived less than an hour before the performance was scheduled to begin because their flight could not accommodate the string bass player's instrument); a young Peruvian guitarist named Jorge Caballero; the Borromeo and Brentano string quartets; National Symphony Orchestra conductor Leonard Slatkin leading a special chamber orchestra in the original 13-instrument version of *Appalachian Spring;* a week-long Schubert and Brahms Festival; and a concluding concert on Sunday, Nov. 22, with the Juilliard String Quartet. The concerts will continue in February after a two-month break.

Music Division staff have been working for months in preparation for the 1997-98 centennial concert season. Concert producer Michele Glymph worked closely with the Architect of the Capitol for the past year to ensure that the auditorium would be ready for the opening. Program coordinator Oxana Horodecka has arranged for TicketMaster to distribute tickets and is organizing volunteer ushers.

All of the concerts are free, although TicketMaster charges a fee for its services ($2 per ticket if tickets are ordered in person at a TicketMaster outlet). According to Anne McLean, however, the chances of getting a seat without a ticket on the evening of the concert are "excellent," because there are always a number of no-shows — and those seats are given away to standbys on a first-come, first-served basis.

Concert producers Norman Middleton and Anne McLean took care to plan a diverse 1997-98 concert season. Performers range from traditional chamber groups to guitarists, vocalists, violinists and dancers, and from Bach to Dean Drummond's inventions played by Newband on such exotic instruments as a "cloud chamber bowl." The spring season offers a "Violin Summit" featuring rising stars Fabio Biondi, whose Vivaldi concertos have captured the admiration of European critics (March 20); Chee-Yun, winner of the Avery Fisher Career Grant and Young Concert Artist International Auditions (March 21); and Mark O'Connor, whose own composition, commissioned by the Library, will make its premiere (May 6) in a program that also showcases his music for the PBS series "Liberty: The American Revolution."

On March 4 conductor and musicologist Gillian Anderson will come home to the Library to lead a premiere performance of a new film score written by composer Elmer Bernstein. Commissioned by the McKim Fund of the Library, Mr. Bernstein's work for violin and piano will accompany the showing of "The 400 Tricks of the Devil (The Adventures of a Professor) Fantasie-Film," a hand-painted Dutch film from the earliest days of the cinema. Ms. Anderson left the Music Division to have more time to reconstruct and restore the original orchestral scores for more than 20 great silent classics; she has been presenting and performing them in Europe, the United States and South America.

© James D. Scherlis

A two-man cabaret tribute to Jelly Roll Morton, the New Orleans jazz pianist, composer, arranger and bandleader, is scheduled for April 25.

— *Gail Fineberg and Helen Dalrymple*

Ms. Fineberg is editor of The Gazette, *the Library's staff newspaper.*

Alexis de Tocqueville Revisited

Kammen Discusses Democracy in America

I saw in America more than America. It was the shape of democracy itself which I sought, its inclinations, character, prejudices and passions. I wanted to understand it so as at least to know what we have to fear and hope therefrom.

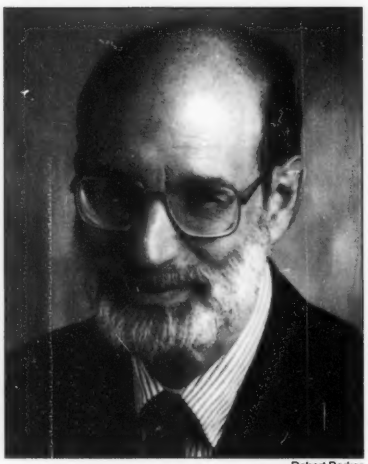
— Alexis de Tocqueville
Democracy in America

According to historian and educator Michael Kammen, Alexis de Tocqueville's celebrated survey of American government and society, *Democracy in America*, deserves attention as much for what it is not as for what it is.

The book, explained Mr. Kammen, contains prophetic judgments as well as indefensible generalizations. The richness and scope of de Tocqueville's commentary provide both profound insight and an inexhaustible mine for inapt and selective quotation. As the best of its kind, the work is relevant to modern readers and yet remains the product of a specific time and place.

Mr. Kammen delivered his address at the Library on Oct. 30, as this year's Bradley Lecture, a series that features prominent scholars reexamining classic texts about citizenship, statecraft and public policy supported by a grant from the Lynde and Harry Bradley Foundation of Milwaukee, Mr. Kammen has written prolifically on constitutional government and American political culture. His works include *A Machine That Would Go of Its Self* (1986) and the Pulitzer Prize-winning *People of Paradox* (1972). Mr. Kammen is the Newton C. Farr Professor of American History and Culture at Cornell University.

Prosser Gifford, director of Scholarly Programs, introduced Mr. Kammen as a "chief interpreter of American history and our constitutional past" and reminded the audience of the Library's past association with de Tocqueville's legacy. This includes "A Passion for Liberty: Alexis de Tocqueville and the American Revolution," an exhibition mounted in 1989 during the bicentennial of the French Revolution. The connection between the two revolutions is important because, as Mr. Kammen observed, de Tocqueville's study of



Robert Barker

Michael Kammen

American democracy was influenced by the horror of political and social instability that he witnessed in early 19th century France.

Born in 1805, during the peak of the Napoleonic wars, de Tocqueville came from an aristocratic Cherbourg family with a long tradition of public service. His maternal great-grandfather was a lawyer and *philosophe* who hated royal despotism, but nevertheless defended Louis XVI and Marie Antoinette as a matter of civic obligation. He lost the case in the courts of revolutionary justice and, along with his clients, his head to the guillotine. During the Terror, de Tocqueville's parents were imprisoned.

These experiences, Mr. Kammen said, caused de Tocqueville to make favorable comparisons about American democracy that account for the book's initial popularity in the United States. Volume I of *Democracy in America* was published in February 1835; the first American edition appeared in 1838. While it enjoyed immediate acclaim on both sides of the Atlantic, the book appealed to Americans precisely because it fit their own perceptions about themselves and their history. The American Revolution, wrote de Tocqueville, "was caused by a mature and thoughtful taste for freedom. No disorderly passions drove it. On the contrary, it proceeded hand in hand with a love of order and legality."

That, said Mr. Kammen, "is exactly how most Americans had come to perceive their own revolution by 1835."

Beginning in the late 1880s, the popularity of *Democracy* began to decline and, by the 1920s, the book had gone out of print. The reason, ventured Mr. Kammen, can be found in changed politics. "The politics of the Progressive Era emphasized conflict, especially conflict between interest groups." The clash of interest groups and the resultant rise in political organizations find no place in *Democracy in America*, which portrayed a largely consensual society based on equality of condition. De Tocqueville tended to ignore American politics, which he found dull in comparison with that of the French, focusing instead on American society and civic institutions. This emphasis, noted Mr. Kammen, caused him to depict a more homogeneous populace than actually existed, and to miss political and social divergences, such as Jacksonian populism, that were well under way by the mid-1800s. De Tocqueville, said Mr. Kammen, "never envisioned cultural pluralism."

In the aftermath of World War II, *Democracy in America* found renewed enthusiasm because of the common spirit of the country during the war. This period emphasized shared values, rather than class conflict, and Americans were drawn again to the consensual society de Tocqueville described. The advent of the Cold War, moreover, highlighted the differences between America and its rivals. The book's dominant themes — individuality, equality and civil society — helped Americans define themselves in opposition to the Soviet model, Mr. Kammen said.

The Cold War also illustrates de Tocqueville's uncanny foresight, given his prediction, made at the end of Volume 1, that someday Russia and the United States would compete for global mastery.

In other areas, however, Mr. Kammen said, de Tocqueville is "too

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Realities of a Myth

Loetscher Reviews Swiss Literature

The Library hosted one of Switzerland's best known writers and thinkers, Hugo Loetscher, on Oct. 29. Mr. Loetscher's lecture, "Realities of a Myth: On Swiss Literature," was part of a series of events celebrating the opening of the new European Reading Room in the Jefferson Building. The event was co-sponsored by the Library and the Embassy of Switzerland, and supported by Pro Helvetia, the Arts Council of Switzerland.

One of Switzerland's most prolific writers, Mr. Loetscher is a novelist, literary critic and journalist. Born and educated in Zurich, he studied political science, sociology, economic history and literature at the University of Zurich and the Sorbonne. His fiction includes *Noah: A Novel About an Economic Boom* (1967) and *Season* (1995). As an award-winning editor and essayist, he has covered issues ranging from colonialism in Latin America to Swiss photography.

Director of Scholarly Programs Prosser Gifford praised Mr. Loetscher for his eclectic journalism, and for his work in mapping the relationship between language, thought and identity. "An omnipresent theme for him is the multiplicity of languages through which we perceive and understand," Mr. Gifford said. He thanked Margrit B. Krewson, German / Dutch area specialist in the European Division, for coordinating the event.

"To talk about something that doesn't exist, "said Mr. Loetscher, "is not the privilege of politicians. To talk about Swiss literature is to talk about something that doesn't exist. But it does not exist in its own special way; my country has always liked the special case." In fact, Swiss literature expresses itself on four fronts, corresponding to the four recognized Swiss languages: German, French, Italian and Romansh. Like the communities they represent, each literature occupies a different place in the Swiss and the larger European cultures.

Romansh, an ancient language spoken by a half-percent of the population of 7.2 million, produces the most insulated Swiss literature. It contains at least three competing idioms, and reached a common agreement for standardization, the *Rumansch Grischun*, only in 1982. Because it exists largely in isolation, Mr. Loetscher said, "Romansh literature is left entirely to its own devices, which entails the threat of turning [it] into a sort of cultural national park and of [its] becoming a purely folkloric affair." Because most of the Romansh-speaking Swiss are of necessity bilingual, Romansh literature is being changed by Romansh writers who choose to work in one of the larger literary languages, such as German.

"Compared to the ghetto of Romansh literature," said Mr. Loetscher, "the remaining three Swiss literatures differ insofar as they each belong to a larger cultural sphere, each in its own way."

Italian, spoken by about 7 percent of the population, has a literature with distinctly Swiss aspects and a relationship with the larger Italian culture. Concentrated in the southern canton of Ticino, Italian Swiss literature is traditionally written in the *lombardo* dialect and oriented toward the universities and publishing houses of northern Italy. But with only some 500,000 Italian-speaking Swiss, this literature does not have the critical mass "to achieve the status of a cultural province within the whole of Italian culture." The influence of mass communication in the form of television and radio programs produced in standard Italian and the migration to Switzerland of Italians from other parts of the peninsula have already had linguistic consequences. "In daily life," Mr. Loetscher predicted, "the *lombardo* dialect will be replaced more and more by standard Italian."

About 20 percent of the Swiss speak French, and Swiss French literature, centered in Geneva, is substantial enough to cultivate its own culture, supporting a number of small publishing houses and literary reviews. The larger French culture, however, "is rigidly centralized, and Paris, as the metropolis of French culture, has traditionally represented an inescapable challenge for French Swiss authors." Achieving success in the larger French culture can create an identity crisis for these authors. The dilemma, explained Mr. Loetscher, is simple, "either one [bases] oneself in Paris, becoming involved in the French literary scene, always at the expense of one's origin, or one retreats to one's origins, pitting regional culture against central culture."

Florence Nicole

German/Dutch area specialist Margrit Krewson and author Hugo Loetscher

Because two-thirds of the Swiss speak German, German literature holds a central position and competes on equal terms with literature from other centers of German literature, such as Berlin, Munich, Prague and Vienna. This is because, unlike French culture, German culture was never centralized in a single nation. But the French spoken in France does not appreciably differ from the French spoken in Switzerland.

The same is not true for Swiss German literature, which often employs the *Schwizertütsch* rather than standard, or high, German. Some German Swiss writers even declare that they work in a foreign language when they use standard German. Mr. Loetscher believes instead that German Swiss "are fundamentally bilingual within their own language."

As a German Swiss author, Mr. Loetscher explained, he is oriented most toward Germany and its cultural heritage. "But as a Swiss," he added, "I have a cultural consciousness stamped by the fact that I am a citizen of a country with four languages. ... My cultural identity is inevitably tied to other languages." The same truth forms the central paradox of Swiss literature: "There exists a Swiss literary consciousness without a Swiss national literature."

— *John Martin*

Mr. Martin is in the Copyright Office.

A Wealth of Verse

Merwin, Qualls, Sacks Read at Library in October

Poetry readings at the Library in October featured W.S. Merwin on Oct. 15 and Suzanne Qualls and Peter Sacks on Oct. 23. The readers were introduced by Poet Laureate Robert Pinsky.

Mr. Merwin, a Pulitzer Prize winner, brought many people in the audience, including the Poet Laureate, to tears when he read from an unpublished narrative poem about a Hawaiian family whose hunted members took to a high, protected canyon when they were ostracized due to leprosy.

The story is historically accurate, said Mr. Merwin, who divides his time between New York City and Hawaii. The father, a cowboy, was renowned at the turn of the century as the best shot on the island of Kauai. When he contracted leprosy as a result of colonization, he vowed not to be separated from his wife and child by going into a leper colony. Together, they climbed the 4,000-foot walls of the now-impassable canyon, followed by the sheriff, whom he shot, and the army, whose members he picked off, one by one.

After that, the family was left alone. The child, who also had the disease, was the first to die, and was buried. The next was the cowboy. The wife scraped a grave out of the rocky soil with a spoon and her bare hands.

The poem, which has seven parts, each with 40 short sections, will be published next year in *The Folding Cliffs*.

Mr. Merwin read from both old and newly published work. The theme that ran through the old work was poetry and writing. He noted that "one pole of poetry has to do with music, the spoken, the written." From "Air," he spoke of "walking at night between two deserts, singing. ... There is no separation of poetry and life. If you pick up part of it, the rest of it begins to vibrate."

Mr. Merwin also read from new work, *The Vixen* (Knopf, 1996), prefacing the poems by explaining they all take place in southwestern France, where he lived for a good part of his life. He said that the vixen runs "literally through the whole book. All the poems have her in some form."

Office of Scholarly Programs Director Prosser Gifford and Mr. Pinsky introduced Mr. Merwin. Mr. Pinsky said that he requires his graduate poetry students at Boston University to compile anthologies of what they mean by the word "poem," and that "one of the most frequent of living American poets whose work recurs in those anthologies is W.S. Merwin. ... He is a pure poet in the sense that some basketball players are pure shooters."

Matthew Carlos Schwartz

Poets featured in October at the Library included W.S. Merwin, Suzanne Qualls and Peter Sacks.

Mr. Merwin's volumes of poetry include *A Mask for Janus* (1952); *The Drunk in the Furnace* (1960); *The Lice* (1967); *The Carrier of Ladders* (1970), for which he received the Pulitzer Prize; *The Compass Flower* (1977); *Opening the Hand* (1983); and *The Rain in the Trees* (1988).

Suzanne Qualls and Peter Sacks read to a no less enthralled audience. Ms. Qualls's work often belies a wry and sophisticated humor. Her poems make incisive observations about people. One, "Letter to David," was written for her brother, whom she said is a disabled veteran. "Once, when you were on the golf course, / The sloping mound of dichondra became / A pile of bloody bodies under your feet — / Human bodies tangled in unspeakable intimacies. / ... Don't call this sickness; / Don't suffer: there is no virtue in it."

Mr. Pinsky said he found in Ms. Qualls's writing a "marvelous combination of tough-mindedness and tremendous urbanity." Ms. Qualls is author of *Beauty, and Instinct,* to be published this year by Graywolf Press. She is also featured in an anthology of new poets called *Take Three: 2* (Graywolf, 1997). Ms. Qualls has performed an autobiographical monologue, "House of Wreckers," in New York and San Francisco.

Mr. Sacks, originally from South Africa, concluded his reading with selections from a long poem, "Leopard," about walking in the hills near Cape Town, where he grew up, as his father lay dying over a period of several weeks some six years ago. The hike takes the reader through the emotional passage of the death of a loved one without ever broaching the subject directly. Despite "bird calls linking through the sweetness," the feeling of loss sinks in as the hiker goes up and down the mountain.

He read another poem, "Kein Ander" from a new collection, *Natal Command,* (Chicago Press, 1997), "... as once / the bird / leaned all / / night long / against / the thorn ... the bridge / falls upward / splinters / / in the mind / — it is the / force / / *beneath*/the words / that drives / / through death / the stiffened / silence."

Mr. Pinsky said Mr. Sacks has a deep sense of the physical world and the pained mental condition. Mr. Sacks is a professor of English at Harvard University. He is the author of two

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Luso-Brazilian Specialist Awarded Rio Branco Order

On Nov. 21, Iêda Siqueira Wiarda, Luso-Brazilian specialist of the Hispanic Division, received the Order of Rio Branco decoration from Paulo-Tarso Flecha de Lima, Brazilian ambassador to the United States.

The Order of Rio Branco is bestowed annually to people who provide meritorious service to Brazil and for contributions to Brazilian studies. In 1997, only 82 people from around the world received the medal from the more than 2,000 nominees. The award was named for the Baron de Rio Branco, the founder of the Brazilian diplomatic service. The council of the Rio Branco Order comprises the president of the republic, the minister of state for external relations and other high officials of the Brazilian government. The award was presented in the gallery of the Inter-American Development Bank in Washington, which featured an exhibit of rare Brazilian books, oil paintings and watercolors from Catholic University of America's Oliveira Lima Library; these items had never been on public display.

"I admire the excellent job Iêda is doing to make the Library's rich Luso-Brazilian collections better known to scholars," said Winston Tabb, associate librarian for Library Services, who attended the ceremony with Georgette M. Dorn, chief of the Hispanic Division.

A native of Minas Gerais, Brazil, Ms. Wiarda came to the Library in 1990, from the University of Massachusetts at Amherst, to fill the newly created position of Luso-Brazilian specialist. She helped organize the 1997 Washington meeting of the Brazilian-American Studies Association (BRASA). One of BRASA's panels convened at the Library of Congress, where Ms. Wiarda and members of the Hispanic Division staff briefed more than 100 Brazilian specialists about the Library's collections. With the assistance of Brazilian bibliophiles José and Guita Mindlin, Ms. Wiarda was instrumental in arranging a 13-month internship for a Brazilian in the Library's Preservation Office; the intern has since taken the skills she acquired at LC to Brazil.

Ms. Wiarda also promotes many public events featuring Brazil at the Library and has recorded major authors for the Archive of Hispanic Literature on Tape. She continues to present briefings on the Library's collections at such institutions as the University of Massachusetts at Amherst and the U.S. Foreign Service Institute, and in the past year she has spoken in Brazil, Austria, Russia, Japan and Great Britain.

Kammen
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often misleading because of naive or ill-advised generalizations." Because of this, he cautioned against the too frequent quoting from *Democracy* out of context to defend positions de Tocqueville never took or to explain issues he would not have recognized. Mr. Kammen made his point vividly by conducting a mock interview with de Tocqueville, using an overhead projection of the author and excerpts from his text.

When asked about recent controversy surrounding the excessive power and intrusiveness of the federal government, "de Tocqueville" replied, "I find such fears utterly incomprehensible ... as I wrote in 1835, 'the Union is a great republic in extent, but can in some fashion be likened to a small one, because there are so few matters with which it is concerned. Its acts are important, but rare.'"

In the debate over high taxes, de Tocqueville's words defended their necessity as the price of civilization, but suggested the United States should be able to afford low tax rates, since, given its geographic isolation, "military expenditures would be a pittance."

De Tocqueville, Mr. Kammen said, "is not our contemporary, and we err grievously when we treat him that way."

Nevertheless, he concluded, *Democracy in America* stands unmatched in its field. Alluding to the famous essay by the late Isaiah Berlin, in which Berlin distinguishes between the fox who knows many things and the hedgehog who knows one big thing, Mr. Kammen told his audience that de Tocqueville managed to combine the best traits of both, mastering the broad currents of American social and civic life, while targeting particular issues with remarkable incisiveness, such as the threat to participatory democracy posed by comfort and indifference, the byproducts of *bourgeois* capitalism.

"Although de Tocqueville was wide of the mark or naive in some of his judgments, in retrospect he was wiser, shrewder and more provocative than a predecessor or successor who has attempted to assess the present stake or future prospects of civil society in America."

— *John Martin*

Mr. Martin is in the Copyright Office.

Visitors to the Library of Congress will find a rare edition of Democracy in America *in its original paper cover on display in the Thomas Jefferson Building as part of the Library's permanent exhibition, "American Treasures of the Library of Congress."*

Poets
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collections of poetry, *In These Mountains* (1986) and *Promised Lands* (1990); and two books of criticism; an art historical study, *Woody Gwynn: An Approach to the Landscape* (1993) and a book, *The English Elegy: Studies in the Genre from Spenser to Yeats* (1985), which won the Christian Gauss Award.

— *Yvonne French*

Ms. French is a public affairs specialist in the Public Affairs Office.

Jim Higgins

Frank Evina of the Copyright Office, John Cole, Daniel Boorstin and Ruth Boorstin at the Oct. 21 event. Mr. Cole has been the center's director since it was created by Dr. Boorstin in 1997.

News from the Center for the Book

Center Celebrates Its 20th Anniversary

The Center for the Book marked its 20th birthday on Oct. 21 with an open house and "thank you" party for its founders, donors, friends and Library of Congress staff members who through the years have supported its various activities — not only its dozens of lectures, conferences and special events, but also its eight exhibitions and more than 80 publications.

Librarian of Congress Emeritus Daniel J. Boorstin, who established the center in 1977, was a special guest, along with his wife, Ruth. Dr. Boorstin spoke briefly about the center's origins. Dr. Billington spoke about the center's national influence, pointing to it as an admirable example of a small office (four employees) that has a large "multiplier effect" on the world of books, reading, and libraries — nationally and internationally.

Center for the Book director John Y. Cole thanked Librarians Boorstin and Billington for their vision and support, introduced and thanked the center's staff (Maurvene D. Williams, Anne Boni, Patricia White), and provided essential facts about the center's program since 1977. He also looks forward to involving the Center for the Book's national network of 34 affiliated state centers and more than 50 national organizational partners in the commemoration of the Library's bicentennial in the year 2000.

BOOKS
GIVE US
WINGS

THE CENTER FOR THE BOOK
LIBRARY OF CONGRESS

Establishment of the Center for the Book

In "A Design for an Anytime, Do-It-Yourself, Energy-Free Communication Device," a 1974 article in *Harper's Magazine*, historian Daniel J. Boorstin praised the "wonderful, the uncanny, the mystic simplicity" of the book. The next year President Gerald R. Ford nominated Dr. Boorstin as the 12th Librarian of Congress, and two years later Dr. Boorstin proposed legislation to Congress for the establishment of a Center for the Book in the Library of Congress. The legislation was sponsored by Rep. Lucien N. Nedzi of Michigan and Sen. Howard Cannon of Nevada, the chairman and vice chairman of the Joint Committee on the Library. With enactment of Public Law 95-129, approved on Oct. 13, 1977, Congress endorsed a program to "stimulate public interest and research in the role of the book in the diffusion of knowledge." President Jimmy Carter approved the legislation as an indication of his "commitment to scholarly research and to the development of public interest in books and reading."

The Boorstin initiative for a Center for the Book was endorsed by the Publishers Advisory Group, one of eight outside advisory bodies established in 1976 by Dr. Boorstin as part of his Task Force on Goals, Organization and Planning. The Task Force itself was chaired by John Y. Cole. The Publishers Advisory Group, headed by Dan Lacy of McGraw-Hill Inc., had urged the Library to create "a new body to fill and greatly enlarge the role of the

former National Book Committee," which from 1954 to 1974 had promoted books, reading and libraries.

The legislation establishing the Center for the Book authorized the Librarian of Congress to raise private funds to support the center's activities; indeed, there was an understanding with Congress that the center's programs would be privately supported. The first contribution, $20,000 from McGraw-Hill Inc., was used in 1977 and 1978 to convene planning meetings to discuss the new center and its potential activities. Other major contributors in 1978 were Time-Life Books and Mrs. Charles W. Engelhard, Jr.

First Lady Barbara Bush hosts Dr. Billington and John Cole at the White House on Jan. 30, 1989, to discuss the Center for the Book's forthcoming "Year of the Young Reader" promotion campaign.

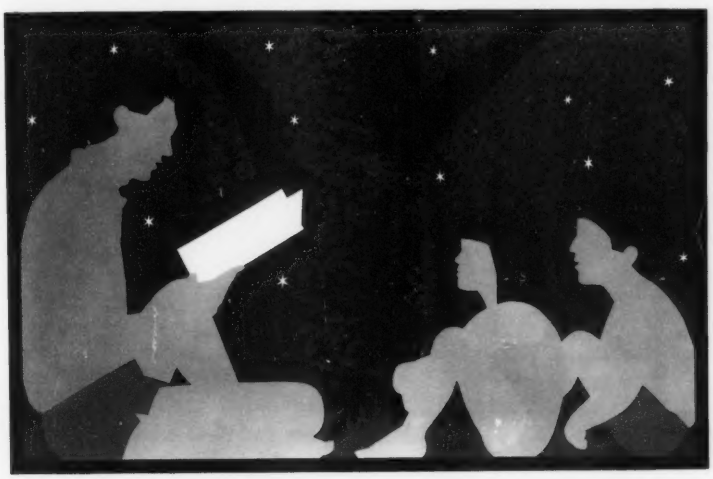
The Creation of a National Network

Since 1984, the Center for the Book has invited individual states to establish affiliated centers that would bring its reading promotion themes and projects to the state and local level. State centers develop activities such as book fairs and book award programs that promote their state's book culture and literary heritage. They also sponsor projects and host events that call attention to the importance in their state of books, reading, literacy and libraries. When its application is approved, a state center is granted affiliate status with the LC Center for the Book for three years. Renewals are for three-year periods.

Most of the state centers are located in state libraries or in large public library systems. Many of them are incorporated not-for-profit organizations. The first two state centers, Florida and Illinois, are still active. The other state centers are: Alaska, Arizona, California, Colorado, Connecticut, Georgia, Idaho, Indiana, Kansas, Kentucky, Louisiana, Maine, Maryland, Michigan, Minnesota, Missouri, Montana, Nebraska, New Mexico, North Carolina, North Dakota, Ohio, Oklahoma, Oregon, South Carolina, Tennessee, Texas, Vermont, Virginia, Washington, Wisconsin and Wyoming.

More than 50 national educational and civic organizations and federal agencies are Center for the Book "reading promotion partners." These groups keep the center informed about current developments in education, literacy and libraries and in their projects frequently use Center for the Book "themes" such as "Year of the Reader" (1987); "Year of the Young Reader" (1989); "Year of the Lifetime Reader" (1991); "Explore New Worlds — READ!" (1992); "Books Change Lives" (1993-94); "Shape Your Future — READ!" (1995-96); and "Building a Nation of Readers" (1997-2000).

Encouraging the study of the historical role of books, reading and libraries has been part of the Center for the Book's program since its creation. Visiting scholars have included Elizabeth Eisenstein (1979), Marianna Tax Choldin (1983), Alice D. Schreyer (1983-84) and Valeria Stelmakh (1996). In recent years the center has supported the creation of centers for the study of the history of books and print culture at several academic institutions, such as the Center for the Study of Print Culture in Modern America at the University of Wisconsin and the Penn State Center for the History of the Book. The center also hosted, in 1994 at the Library of Congress, the second annual conference of the Society for the History of Authorship, Reading and Publishing (SHARP).



THE CENTER FOR THE BOOK
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Reading Aloud, a signed, limited-edition silk-screen print, was created by Lance Hidy for the Center for the Book in 1984.

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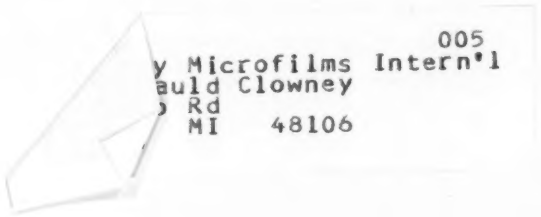

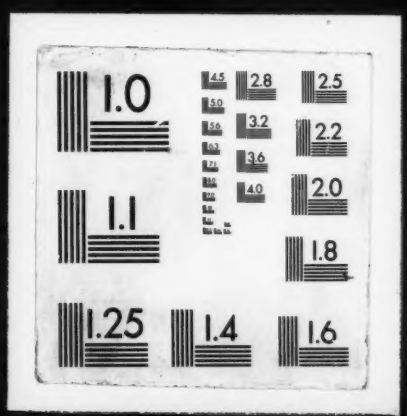
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